MOVABLE STATIONERY

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In the City of Brotherly (& Sisterly) Love

By Ellen G.K. Rubin
Scarsdale, New York

Look for the asterisk (*) for additional links to videos and websites at the end of this article.

The Liberty Bell didn't actually ring, but we were summoned all the same to the City of Brotherly Love, September 18-20, 2014. Like America's First Continental Congress, The Movable Book Society met in Philadelphia, Pennsylvania at the Marriott Courtyard directly across from the monumental City Hall.

For The Movable Book Society's Board, the event started earlier on Thursday. With just a short time for the meeting, Ann Montanaro Staples jumped in with the Society's financial report, later given out to members. We remain quite solvent from the sale of our 10th anniversary pop-up book *Celebrat10n*. Should we think of doing another? Membership dues were kept at the same rate. We now have about 389 members worldwide and that number is fairly constant.

Keynote speaker Paul Johnson

Money from the previous conference Silent Auction is being used for scholarships to support emerging artists. Criteria for the awards were firmed up. We have Shawn Sheehy and Larry Seidman to thank for conceiving the scholarships and reaching out to paper engineers. We also started considering venues for the 2016 conference and suggestions from members will be encouraged.

With registration underway while the Board was meeting, Ann conscripted her husband Richard to take care of check-in and, for those who remember faces but not names—like me!—photos were taken. Of course, we all took pleasure in seeing Board member Abby Mangan in a very "family way." [Baby Henry was born on October 28.] With registration attendees received canvas bags and colorful plastic folders from "The Amazing Pop-up Book" exhibit Ann attended in Shanghai, China in July.

Continued on page 2

Kubašta's Mischief with Time and Place

Ulrich Tietz
Recklinghausen, Germany

In *Movable Stationery* (November, 2013), Theo Gielen went to the trouble of compiling an annotated list of all of Kubašta's nativity scenes. The numbers and titles referred to in this article are the ones used in his article "Kubašta's Christmas Related Works." Given the many variants and subtly differing editions, you can't help but nod in agreement with the author when he calls it "one hell of a job."

It's so much easier for "average" collectors, who take a look at their own Christmas-themed works by Kubašta, to compare them to Gielen's list, and simply supplement the data that is missing in their own notes. And this squaring of accounts has an interesting side effect: the discovery of many interesting details that can lead to a better understanding of Kubašta's methods.

Theo Gielen is certainly right when he notes, "Iconographically his crèches are very traditional." Of course, the plot is determined by the *Bible*, but the scenery and the additional cast members have developed over the course of time.

Czechoslovakia, as small as it is, has yielded an astonishing number of good children's books, as well as paper nativity scenes.[1] The period during which his scenes came into being witnessed major upheavals in Czechoslovakian culture, including the Prague Spring. It sought a more liberal form of socialism in the 1960s, "socialism with a human face." Whether this period of liberalization had any effect on Czechoslovakian pop-up books of the time is surely an interesting question.

Lidové Jesličky

Apparently it wasn't in Kubašta's interests to alter his nativity scenes to suit the social climate; instead he went his own way.

Continued on page 3

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The deadline for the February issue is January15.

Conference, continued from page 1

Roz Fink

The sponsor of the exhibit generously provided these essential goodies for all conference goers.

As the Board meeting adjourned, we refreshed ourselves, checked-in, and got our first evening's activity, dinner! The check-in line was quite long with patient attendees chatting and getting to know each other or re-introducing themselves. Richard was quite conscientious and clearly not in need of our help, although Roz Fink was behind him lending a hand wherever needed, as she always does.

THURSDAY

Colette Fu

We took our seats in the Juniper Room that would be our home for the duration of the conference. Ann introduced Program Chairman Shawn Sheehy whose two years of thoughtful work forged together this conference's varied program.

At dinner I had the privilege of sitting next to two new attendees, both from Hallmark Cards. With Hallmark's important history with pop-up books, I was anxious to learn about the paper engineering process from Charity Fluharty, a paper engineer who had studied mechanical engineering, and Mike Adair, an illustrator. Charity had interned at Hallmark and then stayed on. Hallmark has two paper engineers and a paper sculptor. As we would expect from people in their fields, Mike and Charity were mellow but enthusiastic about their work.

Mike told us (the "Pop-up Princess" Dorothy Berman was also at the table) that ideas for pop-up cards start at a Marketing and Planning meeting where the all-important price points of the cards are determined. The ideas are then passed to illustrators and paper engineers to see how they will be done. Dorothy commented that Hallmark cards are "not snarky enough." I mentioned I had heard from my local card store owner that Hallmark has discontinued making paper party products. Mike confirmed that was true.

Our conversation ended when Shawn took the microphone to formally start our program. As she did in Portland, Oregon, Colette Fu was our lead off speaker. The grass doesn't grow under Colette's feet as she moves across China taking photographs and then interpreting them into gigantic pop-ups. Colette spent six months in China documenting and working on "We are Tiger Dragon People." See more at: www.colettefu.com

Colette's slides were a colorful travelogue of ethnic and minority peoples in very rural China, mostly in Yunnan Province. She created a 17" x 25" pop-up book from her photos. It takes her one year to create the books. Astounding was the hand cross-stitched embroidery she added to the book mimicking the work of native peoples. She did one-third of the hand embroidery and then Photoshopped it onto Tyvec.

The slide that got the biggest laugh was the one in the toilet restaurant with the ice cream in a miniature toilet bowl! No kidding!

Shawn Sheehy introducing Sally Blakemore

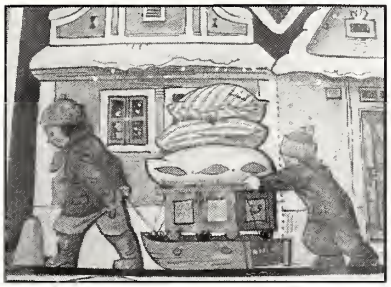
Especially exciting for us pop-up fiends was the video from the Shanghai pop-up exhibit, "Amazing Pop-up Books." Ann was in attendance and, together with Colette and six others, they opened the single spread from the world's largest pop-up book.* Its open size is 8.2 feet by 5.6 feet by 16.4 feet. See it at: http://bit.ly/1wYKbe3. (Note to Colette: If this book is not submitted to the *Guiness Book of Records*, then Roger Culbertson's *Aesop Fables*, 2002, will continue to hold the record.)*

Colette continued with images from her Swatch residency in Shanghai that documented other Chinese minorities. The Swatch board—George Clooney happens to be a member—judged her work. Her final hurrah was a pop-up book she did of *Haunted Philadelphia* that included an infrared censor with blinking lights.

Continued on page 7

Hence, this article is a scavenger hunt—a paper chase, you might say—for the quirky ideas he planted in his books and especially in his crèches. Specifically, a search for the treasures he created when he played with place and time.

In terms of the Aristotelian unities of drama—action, time, and place—Kubašta's nativity scenes preserve the first element while modifying the latter two. That is, Jesus's birth is still the central activity of the nativity, but the time and place, the scene, are modified to fit his creative vision.



Scene from #8, Lidov Betlém - Pillows for the child

Whether working with paper or other materials, over the centuries crèche creators have tried to give their work local color, often relocating the original site to their home country. This is not religious kitsch, but an expression the theological notion that Christ, the redeemer of humankind, was born for *all* of humankind, so his birthplace can find a symbolic home in the artist's native land.[2]

Knowing this, it's not surprising that Kubašta transferred some of his nativity scenes to Czechoslovakia, and even to the very center of its capital. He varies the location adroitly; sometimes the scene takes place in a farmhouse kitchen in a Czech village (No. 8 – Lidový Betlém), sometimes in the center of bustling Prague (No.12 – Pražký Betlém), in an unidentified small town (No.9 – Lidové Jesličky), or even in a hybrid location with a palm tree on the Loreta Square before the skyline of Prague (No.10 – Loretánsky Betlém).

Working from the carved wooden Probošt Nativity as a model, Kubašta created a phenomenal setting for item 13 (Betlém z Třebechovice). Josef Probošt built his nativity with the help of two assistants over the course of forty years, including some 2,000 components and countless mechanical parts depicting the life of Christ. Kubašta took some of Probošt's elements and made them his own, placing them before a theatrical backdrop under a sky of gathered fabric panels.

The setting of No. 6 (Star over Bethlehem) is a complete mystery: a humble, dilapidated barn stands in the middle of a wealthy middle easterner's garden. Palm trees, sumptuous carpets draped across garden paths, low walls tiled with marble, even a stream covered in these same marble tiles—all bear witness to tremendous wealth. In this sense, Kubašta deviates far from the biblical original. But in the barn, he shows us the flip side of the coin, so to speak: a Bohemian girl pulls a rope that rings a bell in a small tower on the rooftop. Probably not an everyday occurrence in a sultan's palace! The wise king in the foreground, with his ermine fur collar, also looks suspiciously European.

Kubašta enjoys showing a diversity of people shown in his scenes: Czech visitors— predominantly workmen, shepherds, and children—come to the stable together with (usually wealthier-looking) folk in middle eastern dress. He's particularly inclined to embellish the former with lovingly drawn details. They all bring traditional Czech gifts: fruit, eggs, braided Christmas bread, and, as Theo Gielen mentions, Christmas carp with potato salad. The DIY sheet (No. 8) even depicts two boys on a sled bringing big warm pillows to the child. The offerings also include warm boots, toys, fresh flowers, and a live Christmas goose. The decorated Christmas trees brought for the child's enjoyment are a nice anachronistic touch, given that they were first popularized 1,800 years later in Germany.

So the poor people bring staple foods and useful things, which means sacrifice for them—as for the children giving up their toys. The three wise men bring precious goods like gold, frankincense, and myrrh. Iconographically, these gifts have a traditional meaning.[3] Incidentally, in Kubašta's nativity scenes the rich always come from the right, while the poor arrive from the left.

Traditional Czech instruments are also represented: string instruments (e.g. the upright bass and fiddle), simple wind instruments, and the Bohemian bock (Nos. 1, 3, 12, and 13), a special kind of bellows-blown bagpipe with large bells at the end of a single drone and chanter.[4]

One of the charms of No. 14 is a fishmonger on his way to the manger, crossing the Charles Bridge together with a child, a peasant, and a watchman. On his head, he's carrying a basket with a freshly cleaned carp in it, and he's clad in a work apron with a knife sticking out of the pocket. Obviously he's coming directly from his shop and the fish smell is almost palpable.

Scene from #8, Lidov Betlém - Jesus - dead and alive

Kubašta lends the main protagonists an approachable air with everyday accessories. Joseph has a pipe sticking out of his mouth in several depictions—in No. 8 it's even a meerschaum pipe—and in his hand he holds a carpenter's hatchet (e.g. No. 9). In this scene Mary, who is wearing a headscarf and apron, kneels in front of the manger with a mug or a tankard in her hand. We can only speculate about the contents—is it water, milk, or even Bohemian beer? For mischievous Kubašta it wouldn't be out of the question.

Vojtěch Kubašta handles time just as playfully as he treats

the scene of the action. For example, the big Loreta manger scene (No. 10) the background is dark, with the figures in the foreground clearly illuminated by daylight. In some of his mangers, the time of day changes between the cover drawing and the pop-up. The huge comet called the "Star of Bethlehem" that, according to Luke, directed the Magi to Christ's birthplace, shines brightly in broad daylight.

Be it ever so cold outside the stable, with several meters of snow, the newborn child always lies in his manger half-naked and laughing.

A detail from No.9 (Lidové Jesličky) reminds me of my own childhood: the letters in the snow on the roof look suspiciously similar to those which we wrote in the snow with our pee—sorry! But in Lidový Betlém (No. 8), our minds return to more Christian thoughts when we learn that the writing was authored not by Czech boys, but heavenly angels.

Kubašta also manages to relocate the Christmas story to the Biedermeier period (ca. 1815–1948). In "A Christmas Tale" (No. 1), the pilgrims are dressed in the fashion of the time. It's undoubtedly quite the creative feat for an illustrator in the 1960s to move a story that happened almost 2,000 years ago to a time around 1820. He pushes his mischief with time and place to the limits when you take a closer look and notice that Santa Claus is waiting patiently in the line of visitors.

No. 1 - A Christmas Tale - Hidden Santa Claus

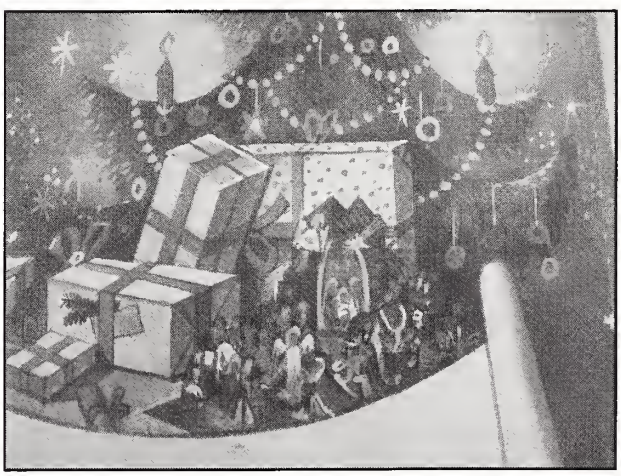
Some of the other points that substantiate Kubašta's playfulness are harder to spot. "Loretánsky Betlém" (No. 10) takes place at Prague's Loreta Square, which Kubašta loved very much and drew often, in pop-up-form and otherwise. According to Ellen Rubin, he was married at the Loreta church in 1944. The manger with the usual protagonists takes center stage. In the background to the right is the silhouette of Loreta church, and to the left a monument with three sections. In the center section, Christ is crucified on the cross. To one side stands a lance with a sponge of vinegar, and on the other side the lance that killed Jesus. So Kubašta managed to show him twice in one and the same picture, once as a newborn and once as recently deceased.

It's a trick that Kubašta employs once again in "Lidový Betlém" (No. 8). As mentioned briefly above, Mary, Joseph, and the child find themselves in a Czech farmhouse kitchen. On the wall there's a cross with that same Christ, thirty-three years later, after his death.

Another bit of mischief with time and place centers on the Magi. According to Christian tradition and the Gospel of Matthew, the Three Kings are wise men from the east. The names Caspar, Melchior, and Balthazar originate in the sixth century. In many parts of Europe, and evidently in Czechoslovakia, "Epiphany Singing" was and is a customary tradition. Children (mostly), dressed as kings, walk from house to house, knocking at every door to sing a song or recite a poem, and collect money for poor children. They write the letters 20 * C + M + B * 14 over the door with chalk to bring good luck. The numbers on the outside list the current year, and the letters in between can either be interpreted as the initials of Caspar, Melchior, and Balthazar, or the initials of the blessing *Christus mansionem benedicat* (may Christ bless this house). Kubašta masterfully references this Christian custom in No. 14 when it's not the original wise men who show up, but, with a clever bit of time-travel, the modern epiphany singers.

No 5 - [Shooting star over walled oriental town] - One and a half shepherd

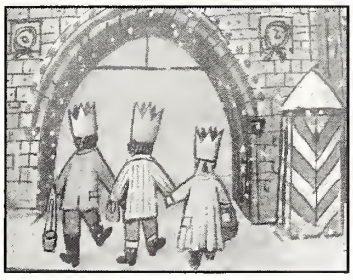
The shenanigans I like the most appear in Shooting Star over Walled Oriental City (No. 5). In the foreground of this double-sided pop-up, a shepherd can be viewed in two phases of movement. When opening the spread, the man is lying asleep on his back. As the angel unexpectedly appears to the shepherds in the field, the man sits up (with the help of a paper element that opens, folding out another upper body for the shepherd), and covers his blinded eyes. The ingenuity of



No 5 - [Shooting star over walled oriental town] Mise en abyme

this solution becomes even more apparent when you compare it to an almost identical imitation of this scene by another artist.[5] Here the body of the shepherd is divided and the upper body, i.e. half a shepherd, floats in from above and positions itself on the lower body (i.e. the other half) when the spread is opened. Kubašta's elegant solution with its one-and-a-half shepherds can essentially be regarded as a piece of Op art.

The back cover of the same item shows a decorated Christmas tree with presents lying under it. Upon closer examination, a nativity scene lies next to the presents, a miniature copy of the same nativity scene that appears in 3-D on the two-page spread inside. This is a variation of *mise en abyme,* in which an image contains an image of itself.[6]



Time travel of the Three Kings

This wraps up our sleuthing in Kubašta's manger scenes. Despite our numerous discoveries, you can't help but feel that he has whimsically hidden many more details in his books that we haven't found. His nativity scenes were certainly quite traditional, but his creative diversity, combined with the many witty surprises he came up with, is unsurpassed by that of any other nativity scene artist.

Notes:

1. A rich source of information for paper nativity scenes is found at: http://bit.ly/1ERyBSs
2. Dutch paintings of the 15th and 16th century were the inspiration for *The Mediaeval Nativity*, paper engineering by Mark Hiner. For example, the artist Hugo van der Goes immortalized his wife, daughter, and the patron of the painting in the Portinari Altarpiece. The inspiration for *The Nativity*, Delacorte Press 1981 (paper engineering James Roger Diaz), is a Neapolitan crèche.
3. All three gifts were very valuable at the time, but also had a symbolic meaning: gold stood for power, frankincense for worship, and myrrh for human transience—a sign that Christ, the son of God, was merely human.
4. A *bock* is a male goat. The bag of the instrument was made from goat hide. The top end of the chanter is often shaped in the form of a goat head.
5. This replica has the same format as the Panascopic models, and a linen back. The front and back are covered in a rhombus and star pattern, and at the center of the front cover is a Middle Eastern city (2.3 x 4.3 inches). The left corner of the spread shows the signature JV or VJ. You can find photos at http://bit.ly/1ERyBSs. Look for "neznámý autor," unknown author.
6. True *mise en abyme* images (i.e. picture in a picture in a picture) can be found on the covers of Kubašta's Abracadabra series. These show the animal protagonists holding a book of the same title, whose cover depicts an animal holding the same book... Kubašta had already designed a *mise en abyme* title in 1948, for *Medvídek Pú (Winnie-the-Pooh)*. See Gubig, Thomas; Köpcke, Sebastian: *Pop up – Die dreidimensionalen Bücher des Vojtěch Kubašta*, 2003 Berlin, p. 13.

Another Day, Another Way

Jim Haley
Montague, Michigan

Don't be surprised if you find me at Lipka's Old Fashion Soda Fountain in Montague, Michigan drinking decaf and showing off a movable item or across the bridge into White Hall, Michigan at Gary's Restaurant sipping more coffee and drinking more decaf and with a pop up or two to display.

A couple years ago in *Movable Stationery* I had an article regarding a movable display at the Montague Museum. It was for a fund-raising project and I used about 300 movable objects. Since then I had found no opportunity to do a large display promoting movables until one day in September. I noticed, after years of walking through the foyer of the White Lake Community Library, that they had glass display glass cases (68 inches wide, 44 inches high and only10 inches deep) used to feature local activities, some library function, or to promote reading. An opportunity? I wondered and went right to the desk and asked if they ever wanted outside help in displaying in the foyer. She immediately said, "Yes," as ideas are, after a few years, difficult to come up with. So, in October, I used Halloween as my theme, and with fifteen books, both movable and non-movable, using dark crepe paper, poster boards, small tree branches and limbs, and dead leaves, started a new avenue for promoting movable books.

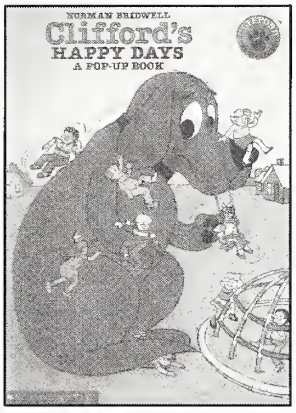
Fashion a-la Mode

Wicked

You can do this too. Your display will be according to your taste, imagination, available books from your collection and the library, and items you have in the attic. In the Halloween display I showed *Fashion a-la Mode: The Pop-up History of Costumes and Dresses* by Isabelle de Borchgrave. From that book I used the spread At the Opera as the library dressed in black lace. With a white dress it made a chilling effect by placing branches and limbs in front of her. I used other books including *Dracula*, *Frankenstein*, books about the werewolf and even

Wicked the Musical: A Pop-Up Compendium by Mare Platt, 2009 Melcher Media,

Also included were props from my years of collecting. By salt and peppering items between the books, I mingled both movable and non-movable books in each display. November's display was Coming Home for the Holidays and Home for the Holidays at Christmas. There is never a problem finding Christmas items.

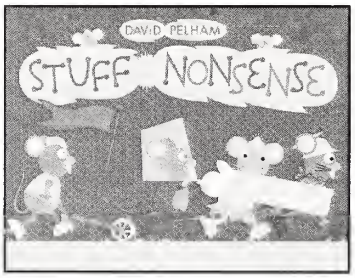


Clifford's Happy Days

In January I celebrated the new year and stressed the point that it's important to have some silly, stress-less days throughout the year. This display called for *Trylongs and Perisites,* a 1939 non-movable book for children by Oley O'Leahy and the movable book *Clifford's Happy Days* by Norman Bridewell 1990. Of course I used the David Pelham's movable *Stuff and Nonsense.* February was Valentine's and time to use a lot of Valentine pop-up cards. My plans for the year include a different theme each month including fairies, cowboys, music, great ships, cooking, and nature. There are probably so many titles and subjects in your collection to choose from.

Check out your library and find out if they would let you show your books. You will, most likely, have to sign a waiver to take responsibility for damaged or lost items within your display. The library I am using has a large foyer with a glassed-in display case with a fairly simple lock. The room is unattended and while I do not have concern over security, one must consider theft a possibility.

I have found that the ten-inch depth of the display cases I am using is hard to work with and makes showing large pop-ups difficult. I often lean books into the case so that more books will fit. I have found that with the size case I noted, I can show fifteen or so books in the case, unless related props are included.



Stuff and Nonsense

Perhaps, as in my case, you have problems finding your books within your library. I have thousands of books in a couple of rooms that each house hundreds of titles. Once found and displayed, the next and last problem I have is, "Where did I get this from?" Get up and out and talk movables and show them off. And, don't forget to mention The Movable Book Society.

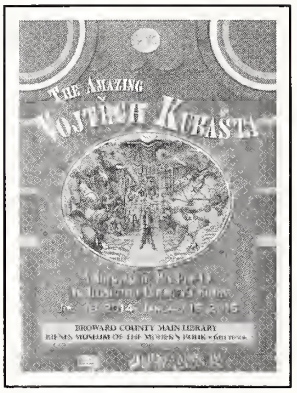
Poppits

Ellen G. K. Rubin

EVENTS

Three exhibits feature the work of Vojtěch Kubašta

1. The Amazing Vojtêch Kubašta: A Showcase of His Pop-up & Illustrated Children's Books.
Until January 16, 2015
Bienes Museum of the Modern Book
Broward County Main Library
Fort Lauderdale, FL 33301.



Videos of Kubašta's books animated can be seen at: http://bit.ly/1uL1YTJ. Additionally, more are shown at the Popuplady's collection: http://bit.ly/1wv3iMm. A video overview of the exhibition is at: http://bit.ly/1oylSCe. (Go to www.popuplady.com at a later date to see videos of talks by Roger Culbertson, The Popuplady, and others.)

2. Pop-ups and Illustrated Books of Vojtěch Kubašta;
October 18, 2014- Jan. 4, 2015
Judith & Norman ALIX Art Gallery
Sarnia, Ontario, Canada

Selections from the collection of Dagmar Kubaštova. More information about the exhibit is available at: http://on.fb.me/1tg8wf2.

3. 100X Vojtěch Kubašta
September 8 - November 9, 2014
The Klementinum, Prague, Czechoslovakia

Even though the exhibit has ended, images are available at: http://bit.ly/1ASvmrZ

Once Upon a Pop-up: From the Ellie G. Levine Moveable Book Collection
Danforth Art Museum Children's Gallery
Framingham, Massachusetts
www.danforthart.org
November 23, 2014 to March 1, 2015.

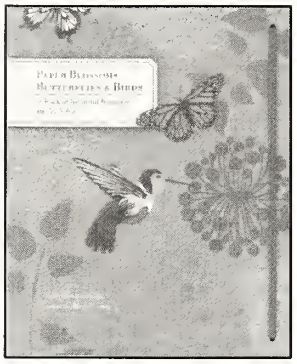
L'Anglais Récréatif (Recreational English)
Musée Stéphane Mallarmé
Vulaines-sur-Seine, France
http://www.musee-mallarme.fr/
until March 30, 2015

Exhibit by the little-known Stéphane Mallarmé, professor of English who designed movable learning materials.

Béatrice Coron: Excentri-Cités
Chez les libraires Associés, 3 rue Pierre l'Ermite, Paris
until November 19, 2014.

Coron creates a universe with her cut paper sculptures. A TED talk given by her can be viewed at: http://bit.ly/1sHwvPa

PUBLICATIONS



Ray Marshall's new book, *Paper Blossoms, Butterflies & Birds; A Book of Beautiful Bouquets for the Table* (Chronicle Books, 2014) is now out. Ray won the 2012 Meggendorfer Prize for his first *Paper Blossoms* book. On this new pop-up, the back cover mentions the 2012 prize. http://bit.ly/1wrm3wx

MULTIMEDIA

If you missed MBS' exhibit, Brooklyn Pops up! The History and Art of the Movable Book at the Brooklyn Public Library in 2000, it appeared on the Martha Stewart Show. The video is now available. See it here: http://bit.ly/1uPKYt0. *The New York Times* article is also on-line but, alas, without the images. http://nyti.ms/1shsQq5. Images are at http://bit.ly/1t8z2pK. By the way, the coverage was front page of the Arts section!

Yevgeniya Yeretskaya, Director of Paper Engineering at Up With Paper, talked to us at the Philadelphia Conference. She showed us these videos of how a TED talk on tectonic plates used a pop-up book she created to teach about continental movement. Pop-ups teach: http://bit.ly/1yqMzMr. The book featured in the talk is *The Pangaea Pop-up*. See it at: http://bit.ly/1gtfJ1k

There are new pop-up stories for iPad, iPhone, and a Mac with touchscreen interactivity. Does this do something for you? Let me know if you are interested. http://bit.ly/1wv7742

More Movables in Fiction

Ulrich Tietz

This reference is from a German poet who had no knowledge of pop-ups:

"When Prosper Alpanus opened the book, the friends saw a lot of accurately illuminated copper plates which showed the most amazingly deformed "Männlien" [gnomes] with the most stunning, grotesque faces that you could ever see. But as soon as Proper touched one of these "Männlien" on the plate, it became alive, jumped out, juggled and hopped on the marble table really funnily, snapped its fingers, turned pirouettes and Entrechats on its crooked legs and accompanied them with Quirr, Quapp, Pirr, Papp until Prosper took it be its head and put it back into the book where it straightaway smoothed out itself and flattened to a colorful picture." From E.T.A. Hoffman's "Klein Zaches," (a literary fairytale, 1819)

Conference report, continued from page 2

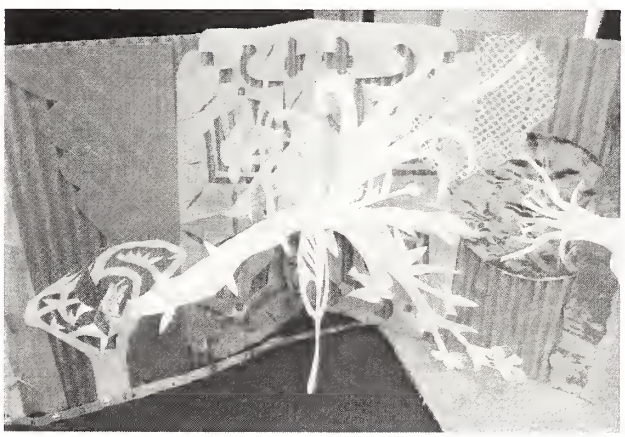
Shawn prepared us for the riotous Sally Blakemore by donning large colored glasses that lit up.

He described at length Sally's memoir, *Human Beings: Ordinary Meetings with Extraordinary People* (Balboa Press, 2014), then ended by saying, "Did you notice Sally's bio is really a commercial for the book?"

Sally Blakemore

Sally took the podium, now with red hair—unlike the green hair she sported in 2010—telling us she visited with Colette for two weeks in China. Sally said, "Colette put the f u in fun!" Together they went to a paper making facility, housed in a cave, that had been active for 6,000 years. The cave has "perfect alkaline water that can be used to repair 3,000 year old texts." The video of Sally's visit had Chinese chanting and singing in the background.

On a table in front of us was an eight-panel panorama that combined pop-ups with paper cutting. Sally had created this book to highlight her trip and the people she met. The panels came to life when backlit by a flashlight. Along the border were LED lights flashing green and yellow.

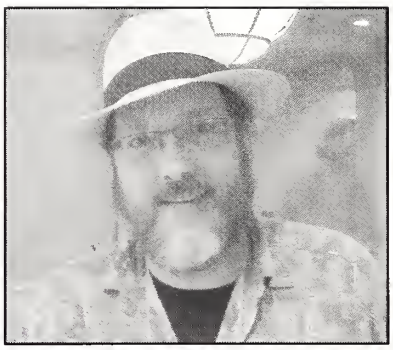


Page from Sally Blakemore's book

She said of the 24 million Shanghai people, "These are the people who make our books." Sally's memoir, available from Amazon, describes her long history in making pop-up books and the people she met while making them. Sally read excerpts and you'll laugh your way through the book. The spirit of Brotherly Love was pervasive in Sally's talk.

We were grateful for the videos that punctuated Bradley Litwin's talk on his MechaniCards. (Www.bradlitwin.com) Brad described his thirty years of kinetic sculpture and guitar making.

Without formal training, Brad creates Rube Goldberg-type movable, quasi-postcards that whirl around and move with a simple crank.



Bradley Litwin

Among his larger projects are sculptures that, for example, launch a marble into a dragon's mouth, move a bicycle around a track (Yike-a-Cycle), and throw four-inch ping pong balls into funnels. Brad performed the music playing in the background of each video.

It was no surprise to hear that his father was also an inventor. It took much effort on Brad's part to make his sculptural works affordable. They are created to order and can range in price from $4,000 to $14,000. However, in contrast, he sold his editioned MechaniCards at the books sale in the $100 price range. His appearance on the Martha Stewart Show resulted in two-three orders an hour. The YouTube videos have 2.4 million viewers. See Brad's creations at: http://bit.ly/1sKbZ0t

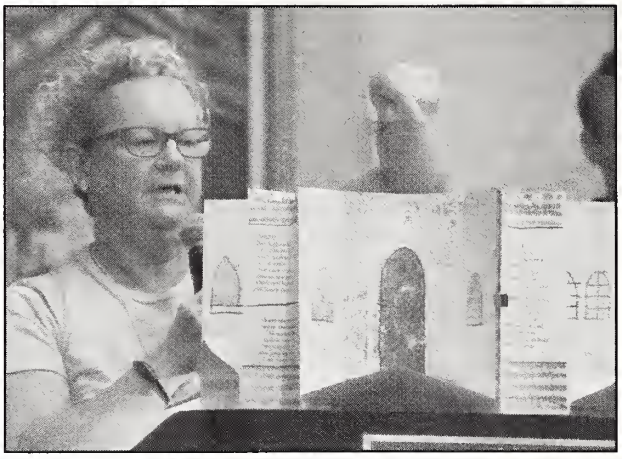
Brad did all of his work in his Philadelphia garage until he moved to a studio and hired help to fulfill the orders. And he bought a die-cut machine to facilitate the cutting. But, like all movables, his MechaniCards must be hand assembled. His "Thumbs Up"—which I bought—has over seventy-five moving parts. He said he "needs to cut back on skill to rev up scale." In the spirit of Brotherly Love, Brad invited MBS members to his studio on the Sunday following the conference. His music and CDs were also for sale.

On a somber note, Kyle Olmon interrupted the levity of the evening. Chuck Murphy and Dennis K. Meyer had recently passed away and they deserved to be recognized by fellow paper engineers.

Kyle, Renee Jablow, and Sam Ita all spoke about their time with Dennis. Both Kyle and Renee worked with him at Intervisual Books in California. Kyle was an intern. Dennis, a laid back fellow, looked over other's work, had great attention to detail, offered inventive new books ideas, and, when stuck, came up with good solutions. Dennis co-engineered Nick Bantock's books *There Was an Old Lady* and *Jabberwocky*. Sam, who worked with Dennis six or seven years ago, commented how meticulous Dennis was but that he "smoked like a chimney." Kyle read comments by José Seminario who said Dennis was a "perfectionist" and strove to have "every project tell a story." Wayne Kalama of Hawaii wrote, "Dennis could draw with a scalpel." If the name Dennis K. Meyer does not roll off your tongue, check your list of classic and favorite books to see how much you love his work.

Chuck Murphy died on May 18, 2014 at age 65. Tor Lokvig contributed to Chuck's obituary in the August issue of *Movable Stationery*. Kyle reported the impressions of David Carter who said, "I want to be like him." Another said Chuck had "impeccable logic, worked alone, and was an excellent guitarist." Waldo Hunt's daughter Jamie called Chuck "a craftsman who was fun at a party." I remember Murphy from our 1998 Los Angeles conference. As a writer, I was comforted to hear Chuck say, "Contact me. All writers want to be interrupted."

I never tire of calling Emily Martin, the next speaker, "The Erma Bombeck of Pop-ups." Her breezy style was a fitting way to end our first day. Emily of Naughty Dog Press, and a faculty member at the University of Iowa, has an extensive list of books in the collections of impressive venues like the Museum of Modern Art in New York, the Folger Shakespeare Library in Washington, D.C., and the Victoria and Albert Museum in England. Her carousel book, *The Tragedy of Romeo and Juliet*, has been traveling in Europe and Japan as part of the Designer Bookbinders International exhibit.



Emily Martin with her book
The Tragedy of Romeo and Juliet

Working through eight to ten models of this book and experimenting with various carousel formats, Emily took over her guest room and "refused houseguests." The book is constructed with piano hinges, allowing it to lay flat. The muddy covers and interior spreads mimic the stone walls of Juliet's castle. Additional text connects segments of the carousel.

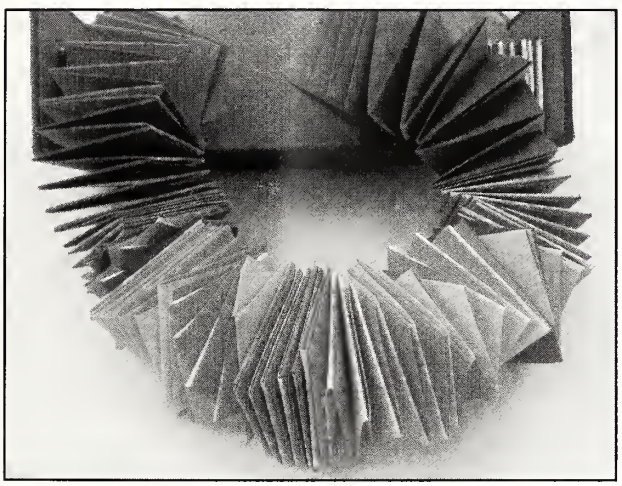
FRIDAY

None of us needed our "Morning Joe" when faced with the hyperkinetic Isabel Uria, Friday's first speaker. To say she is a "wake up call" is an understatement. From the "crab within a crab" business cards she makes by the dozens and freely distributes, to her

Isabel Uria

imaginative paper creations large and small, we were thoroughly wrapped around Isabel's frenetic fingers. Her talk, "Play/Create/Share," summed up her approach to paper engineering. Kyle took one end of her paper slinky to expand it to several feet of its length. Isabel then showed us images of the elaborate entryway, spider web-like structures she created (it took her three months!) for the Louie Awards. This was a fine example of her taking "simple structures and then adding more paper to make them more complicated." Another example was her laser-cut, lace-like MFA thesis. Incorporated into the structure were names and details relating to her world at Maryland Institute College of Art (MICA). You can see it at: http://bit.ly/1yEKtFm

Freelancing after graduating from MICA, Isabel started working for Structural Graphics. Her first week on the job, when everyone considered her a trainee, she created a dragon whose tongue would move when tweaking its nostrils. MBS members gasped at its movement.



Isabel Uria's boxed, folded paper slinky

What's next for Isabel? Working with packaging. Combining her love of the versatility of paper, surprises, and sugar, our attention was turned to objects on our table. Oh, if I only could properly describe the surprises. There were paper pyramids in which we found delicious chocolates and banana chips! Then we were instructed to open the white boxes, eight connected boxes acting as flexigons. Hidden within the boxes were other boxes. Inside was an apple! What creativity! What playfulness! Isabel ended by asking us to help ourselves to her crab cards. She certainly plays and shares her creations.

Robin Collin's calm, quiet presentation helped us settle down. In 2010, in Chicago, Robin spoke to us about how she repairs our books and ephemera, a form of magic she makes using her extensive digital archive, very fine motor skills, and tiny instruments. Not to mention her unending patience. Today she was calling our attention to the materials added to books to give them more pizazz and "popability," namely thread, cloth, and string. She began by showing Apianus' *Astronomicum Caesareum* (1540) with volvelles affixed with string. Thomas Malton's *Treatise of Perspective* uses string to make the geometric figures pop-up. Robin uses a beading needle to repair the Biedermeier cards with string activation. These are the smallest objects she works on.

Robin Collins

Next was a Jacob's ladder, with linen tapes and a paper "spider web" with a printed beehive on the base page, and a toilette book with ribbon for hinges on the flaps. The Dean's series, with ribbon to lift the pop-up scene, rarely has the original ribbons, since the book's metal eyelets usually tear them. The earliest Deans had no rivets but used string. The Speaking Books used cords pulled by ivory pods. She replaces the missing ivory with a polymer. Of course, Kubašta used ribbon for Marco Polo's elephants and string for the Christopher Columbus pop-up of the Santa Maria. Robin concluded by saying she finds the use of all these materials "magical" and hopes MBS members will alert her to other materials in their collections. Robin always ends her talks with an image of Vermont, where she lives and works. This time her husband chose the image, a 1959 Jaguar! No string attached.

Somehow it didn't surprise me that Yevgeniya (yev,jen'ya) Yeretskaya has the title Director of Paper Engineering at Up With Paper. From her close second for the 2012 Meggendorfer Prize for *Snowflake* to her recent book, *The Snow Queen*, nothing less would be expected of her, despite her youthful appearance. Yevgeniya told us of growing up in the Ukraine and her first pop-up at three years old, Kubašta's *Sleeping Beauty* in Czech. It had a "profound effect" on her, especially where the Prince kisses Sleeping Beauty. She emphasized that when she created *The Snow Queen*, one spread had to mimic that pull-tab kiss. Yet, after she moved to the United States in her youth, she continued to aspire to be a ballerina and went to New York's Music and Art High School. Her work can be seen at: http://bit.ly/1EKjbkG

Yevgeniya Yeretskaya

Yevgeniya attended Pratt Institute, graduating in communication and design. She had never before shared the pop-ups she created there. Her first pop-up was a house with individual rooms, an "unfolding structure." It was recommended she take Robert Sabuda's pop-up class, but, when she enrolled, she had another teacher. Because of Yevgeniya's obsession

with fairies, she included them in her first pop-up. When she began an internship with the Sabuda studio, it "really sealed my fate" in wanting to be a paper engineer and to focus on children's books. She showed us her senior project, an approximately four-foot long pop-up panorama of fairies done with ink on paper, watercolor, and gouache. Another project was a series of pop-ups based on Hans Christian Andersen tales.

The Snow Queen

Talking about her work now, Yevgeniya said, "You don't get to work in a field you love except if you're lucky." After freelancing for a time using "guesswork and intuition," Yevgeniya landed a job at Up With Paper and has "never been bored." She has "learned from all the talented people" around her.

She concluded by demonstrating the unique ability of pop-ups to teach. For a TED talk on tectonic plates, Yevgeniya created a pop-up book called *The Moving Earth*. (http://bit.ly/1zoObnj) The book proves the point I've always stressed, "If a picture is worth a thousand words, a pop-up is worth a million." Watch it and learn! Thank you, Yevgeniya.

Three paper engineers shared the last hour before lunch. First was Shelby Arnold who, after graduating from Pratt in 2007, went to work in the Sabuda studio. Shelby power-packs her pop-ups with electronics. As a member of a hackerspace, NYC Resistor in Brooklyn, Shelby adds to her pop-up cards, books, and artists' books, really cool adjuncts that light up, add sound, and create a larger environment. Shelby demonstrated some of her creations, including the very simple but effective *Tree Lights* with laser-cut paper wrapped around LED candles.

Shelby Arnold

Shelby used crowd funding to offset the cost of printing 1,000 copies of her pop-up concertina. It has minute graphic details and, because the pop-ups are in the folds, there is a lot of "inter-dimensional and interactive connections." I saw her working on the concertina in Portland and was mesmerized by the fine line work. Like an "Easter Egg," Shelby included her studio with its desk and lamp in the illustrations.

Shelby also worked on a set design for a friend's abstract play involving math, space, and time. She worked out shapes as worm holes, parabolic curves, and the like. Holy Abstraction! Shelby's work can be seen at: http://bit.ly/1yF17Vm

In conjunction with Jie Qui of MIT (2012 conference *), Shelby was asked to make a self-typing typewriter for a haunted house called, "Sleep No More," based on Macbeth. In her latest project, Shelby contributed to an ongoing YouTube series called Doctor Puppet, all done with stop-action motion. Busy lady, Shelby. *

Simon Arizpe

Simon Arizpe, also working in Sabuda's studio, shared with us his personal "predator vs. prey" hexaflexagon, a unique way to tell a story. Kyle had introduced Simon to the format six yers ago. In Simon's device a bear pounces on an unsuspecting fish. See it in action at: http://bit.ly/1zhA2bG

A spectacularly visual new project, *Shahnameh: The Epic of the Persian Kings*, is an Iranian folktale akin to *The Arabian Nights*. Working with an illustrator and attempting to "show more about Iran that its politics," Simon used some effective paper engineering techniques, like a pop-up prince that opens his eyes when popping up. Simon learned this technique from Andy Baron. The colors of the book are quite exotic.

Simon has been asked to make a pop-up book of a new Australian film "that scared Sundance." In the film, *The Babadook*, the evil character is a pop-up book and Simon will be turning it into a limited edition to be released this fall. He refused to show us the trailer for the movie saying, "It's much too scary." Can't wait to be terrified by the book.*

Becca Zerkin

Well, Becca Zerkin brought her kindergarten teacher's voice to calm us from the Babadook. Thank Heavens! Her talk, "Full STEAM Ahead: How Pop-ups Make Kids Smarter," relates to

education's STEM plan: Science, Technology, Engineering, Mathematics. STEAM adds A for the arts. Becca left the kindergarten classroom to follow her dream of being a paper engineer and she now works for Matthew Reinhart, in addition to freelancing for Up With Paper, being a guest instructor at Cooper Union, and a visiting artist in schools. As a teacher, she promotes activities where, when one applies knowledge, you can "see" it in action. In her workshops in New York City schools, Becca tries to make students "let go of the idea that abstract art has to be something." She shows them David Carter's *White Noise* as an example of abstraction.

With plain paper and no crayons, Becca had the children experiment with the properties of paper. As they work, she uses mathematical terms they can relate to their projects, in effect, "pulling out" from them the math terms.

In the older grades, Becca introduces physics, pointing out the angles, fulca, load, and levers as they pertain to their paper projects. With *The Canterbury Tales*, students learned the story by creating pop-ups. She finds using movables is a perfect way to make math relevant. Currently Becca is working with a math specialist to investigate using pop-ups in the [US] Core Curriculum to help students understand math concepts and forge full STEAM ahead. See Becca's work at: http://bit.ly/1uaezzJ

Whew! The conference is just underway and we have been exposed to a great many ideas and points of view. Buffet lunch is just what we needed. The examples left on the front table by paper engineers warrant close inspection, as well. Now we can talk to our tablemates, wander around to confer with presenters and other attendees, and select Silent Auction items on which we would like to bid. Members, especially paper engineers, have been quite generous with their auction donations. There are several mock-ups from already classic books like Moerbeek's *Aesop's Fables*, Reinhart's *Cinderella*, and an uncorrected color proof of Shawn Sheehy's *In the Neighborhood*. A copy of *Celebrat10n* is available, too. These are all treasures, and all the money goes to the MBS conference scholarships.

Helen Hiebert

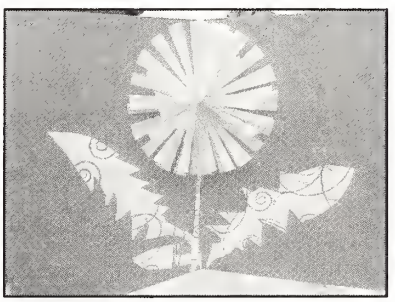
I always sit in the front of the room with my Magic Pen to record what the presenters say. But, when I walk to the back of the ballroom, what I see is the "meat" of the conference. New paper engineers being urged to bring out their work and share it with others. New faces. New designs. I well remember Andy Baron shyly showing Robert Sabuda his circus book. Robert's awe at the paper engineering triggered my calling Andy the "Wunderkind." There is competition for that title but more about that later.

We start the afternoon with Helen Hiebert who, while living in Germany, discovered the pop-up architecture of Masahiro Chatani. Her first attempt at making 2D into 3D was Alphablocks,* based on the font Block-Up.

Helen admitted that she never intended to write a book and never liked writing. But, while working at Dieu Donné, a papermaking studio in New York City, an editor approached her to write a how-to book. She found she enjoyed breaking down the steps. She had others contribute and supply templates. There are four books as a result, including *Playing with Paper* and *Playing with Pop-ups*. The later was finished in just five months. They are wonderfully colorful, helpful, and imaginative books. Among the contributors are Carol Barton, Emily Martin, and Shawn Sheehy. Others, like Kyle Olmon and Dorothy Yule, Helen had met at our last conference. Paul Johnson contributed several ideas to *Playing with Paper*.

Helen stressed that manipulating the pop-ups helps one appreciate what they can do. When she removed excess glue from a Sam Ita Robot, for example, she realized the additional movement it had. The paper engineers in her books represent the "who's who" of paper engineering today. Emily Martin's contribution was "the most complicated and longest at six pages" and "cool."

Truly in the spirit of Brotherly Love, Hiebert showed us her "Dandelion Wish" installation wherein she incorporated dandelion seeds and sensors. When visitors enter, the sensors begin reciting wishes she had collected from around the world. The dandelion serves as a metaphor for our connectedness. When we share our wishes, they become "more powerful." Visit Helen at: helenhiebertstudio.com/



Dandelion Wishes card

Helen completed her talk by putting us "through the paces" making a "Dandelion Wish" flower greeting card. All the materials were provided: envelope, scissors, glue, and instructions. Say what you will, these workshops are created to humble us mortals. Making a pop-up isn't as easy as cutting paper dolls. The "experts" walked arount to facilitate the craft, and there's always one person at a table—you know who you are—who breezes right through it making others feel all thumbs. Some of the souvenirs we will bring home—and there were more to come—represent the humbling...and the laughter.

Now it is my turn to present "The Prolific Graphic Artistry of Vojtěch Kubašta: A Centennial Celebration." Born

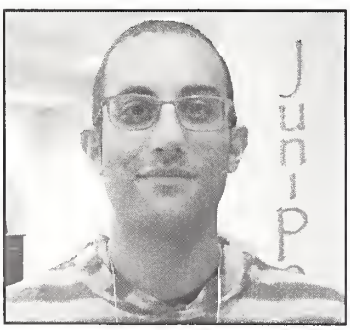
October 7, 1914, this is Kubašta's 100th birthday year. The talk was adapted for The Movable Book Society from the one I gave at the exhibition I curated at the Grolier Club in New York City earlier this year. (The complete Grolier talk, with panel discussion with Dagmar Kubaštová, Robert Sabuda, and Monika Brandrup-Thomas, is available at https://vimeo.com/88275099.)

Ellen Rubin

The presentation covered Kubašta's life in Prague and the times in which he worked under the Nazis, followed by Soviet domination, until his death in 1992. The effects of censorship on his work were demonstrated by examples of children's and historical books that more easily passed the censors of those times.

It was my goal to present Kubašta's many illustrated books, posters, and ephemera to highlight the "prolific" in the talk's title. For example, besides the pop-up and flat advertisements, he illustrated calendars, candy boxes, bookseller's catalogs, telegram paper, certificates, postcards by the hundreds, chocolate bar wrappers, and many, many more. Also shown were numerous series of fairytales in several languages. Kubašta was translated into over twenty-seven languages in his career. I was proud to show a sketchbook from 1925-26 when Kubašta was only eleven years old! All of the items in the presentation are in the catalog from the Grolier exhibit, *Pop-ups from Prague: A Centennial Celebration of the Graphic Artistry of Vojtěch Kubašta (1914-1992).* The catalog, now out-of-print, is available from the Grolier Club or by request from popups@popuplady.com. The special pricing for MBS members is $24.00 plus shipping and handling.

A much-needed break allowed all of us to wander around bidding and schmoozing. Of course, I took a moment to inspect the upcoming *Hip Hop Pop-up Book* by Paul Beresniewwicz and Natalia Romero (remember Natalia on a skateboard at the D.C. conference?). Talk about originality and "cool." Great stuff going on at the back of the room!



Rosston Meyer

Shawn resumed by reminding us to be active on The Movable Book Society's Facebook page. Use the page to post your new acquisitions, alert us to exhibits and talks, or just chat with like-minded friends.

OK! So listening to Rosston Meyer and seeing his new book *Pop-up Funk* makes one feel like you're a delegate to the Continental Congress, in a word, antique. But the love of the explosive pop-ups closes the gap. Rosston worked in web design but now appreciates working with something "tangible." He reached out to Kyle, Shawn, Colette, and David Carter for advice on how to do the pop-ups. Rosston's goal was to stay as close as possible to the original artwork of Jim Mahfood. One hundred copies and ten artist proofs have all been made by hand. The first spread features Jim's characters combined with C3PO and R2D2 of Star Wars. But, because there is no license agreement with Star Wars, the book will not be sold on Amazon.

Other spreads from Mahfood's art include "Carl the Cat that Makes Peanut Butter Sandwiches," based on a one-off comic book and another on the Beastie Boys. Rosston stressed all the decision-making along the way. Scantily or totally unclad women were prominent in some later spreads. The ninth spread is called "Pervert Train." What would John Adams have thought?

The official release of the book was Halloween, 2014 but it was previously featured on Instagram, Facebook, and Twitter and is supported with a video to create interest. The book costs $250.00. Throughout the presentation Marc assisted his brother Rosston. They also had a limited supply of posters to give out. See the book at: http://bit.ly/1tRgUvY

Renee Jablow

With thirteen years at Intervisual and a 2009 Grammy Award nomination—yes! I said Grammy for packaging (The Ditty Bops' Summer Rain)—Renee Jablow* would clearly have something interesting to say. Not to disappoint, Renee talked to us about designing a pop-up enclosure for a hamster! Called "Pop-up Playland," Renee was approached by teenager Olivia Kessler to make an active environment for her pet hamster Munchkin. Renee worked with Olivia and her dad to refine the enclosure to Munchkin's needs: climbing toys, run-around and hiding spaces, and, for Olivia, portability and washability. With a great sense of humor, Renee designed the interior of the foldable box with handles with an urban playground theme. A video was played showing Munchkin doing "try-outs." He loved the tunnels best and never used the potsy square. (If you're not from New York City and not of a certain age, you would call the game hopscotch.) (Watch Olivia and Munchkin at: http://bit.ly/1tZPfMO.) Munchkin's antics in the Playland drew hearty laughs. Money for the project was promoted on Kickstarter but was never fully funded. There was more success at Pet Expo where suggestions led to refinements.

Renee is open to suggestions for enclosures for other pets and continues to seek out other exciting projects. No doubt she'll find them.

Larry Seidman

After more reminders about the Silent Auction and Meggendorfer Prize ballots—sample books were on the table for all to see—Shawn introduced "Uncle" Larry. Recognizing that collecting may be an addiction, he started as one would at an AA meeting, "My name is Larry." That is Board member Larry Seidman whose pockets are always full of movable cards and games for our surprise and delight. Larry chose to focus on the mechanisms used in his remarkable collection. He also considered that collecting may be genetic and listed his father's collections: swizzle sticks, very small pencils, soap chips, and tin toys. The toys were auctioned off by Noel Barrett.*

Larry's collection includes a focus on optical toys demonstrating the persistence of vision. He talked of a mutoscope that showed children having a pillow fight—certainly a first! Individual images shown in rapid succession are the harbingers of cinema. Think flipbook.

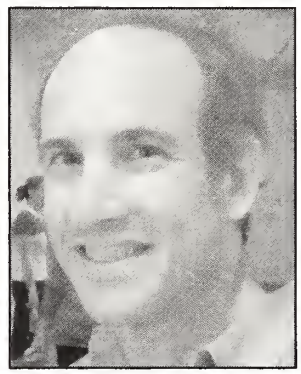
Larry had several videos demonstrating 200 years of cinematic progress in twenty minutes. His favorite period is around the 1820s in France and Germany. He believes the hand-colored copper engravings "have never been equaled" in quality. Most of these engravings were only done for cards and are rarely seen in book form. The *Cosmographia* (ca. 1540) is the oldest in his collection and was used to calculate astronomical events. Larry has painstakingly created a series of animated images in a video. These represent a fraction of his collection and can be seen at: http://drlar7.tumblr.com/

A self-proclaimed "non-purist," Larry includes many different types of movables in his collection such as images animated with double volvelles, or vertical and horizontal dowels, or Jacob's ladders. He has magic lanterns and myrioramas, that is, cards telling a story when laid out in order. Early Deans and Meggendorfers are there and the wonderful roller screens, that seem magical, from the period 1905 to 1910.*

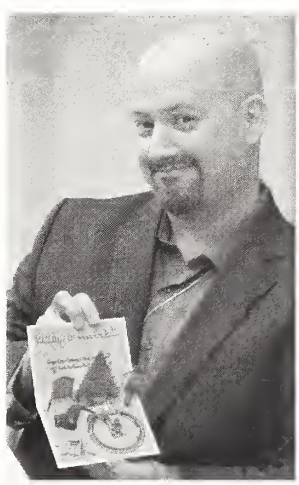
One of Larry's favorite pocket movables is a cordless paper spiral. When turned, the face on the front continues to morph. A member of the Miniature Book Society, Larry's tiny books also have pop-ups, of course!

The original "Wunderkind," Andy Baron, had a dream and a vision. He shared that vision with the MBS members who attended the "Brooklyn Pops Up!" exhibit at the Brooklyn, New York Public Library in 2000. On the bus to the exhibit Andy held up a card of a Rube Goldberg movable. Pull one tab and the zany movements fulfilled the action of a self-operating napkin. Today Andy told us of the saga of that movable card: the ups and downs, "triumphs and disasters." He described his inspiration as being a Rube Goldberg cartoon for a pencil sharpener seen when he was nine years old. Andy reviewed all the steps, A to S. He created his own Goldberg-esque movable as a gift to his grandpa. It was a multi-step concoction for putting a stamp on a letter. His mother preserved the design, much to the delight of all.

After working at White Heat, Ltd., Andy decided to make a movable of Goldberg's design. In 1998 he showed his design to Frank Wolf of RGI, the company that oversees the Goldberg *oeuvre*. Frank "didn't get it." The Rube Goldberg pop-up book idea bounced around from Dutton to Harry Abrams with Frank Wolf "holding the artwork hostage." But then Frank died and all the rights went to Jennifer George, Goldberg's granddaughter, who saw Andy's book as "too costly,"


Andy Baron

Charlie Kochman of Abrams Comic Arts wanted to do a series of "over the top" coffee table books of the best all-time comic book illustrators, especially Goldberg. Now the project breathed new life. It was decided the Goldberg book would have a movable only on the cover. Andy used Tor Lokvig's patented heat-sealed rivets, an improvement over Meggendorfer's wires. Andy also contributed his first piece of published writing for the book. The book, *The Art of Rube Goldberg: (A) Inventive (B) Cartoon (C) Genius*, did exceedingly well and the 7,500 book run sold out quickly. Payback for all of Andy's hard work was meeting *MAD* comic book illustrator Al Jaffee at the public launch on November 21, 2013. It was a rousing affair that I attended with Kyle, Simon, Sam, and Becca. We were so proud to see Andy at the signing desk accepting the accolades.


Rob Kelly

Andy is looking forward to pursing Abrams' interest in a fully movable book on Goldberg. "The challenge is cost." Also in the works is a series of articles Andy has been writing on the French automatons for *Horological Times*, a magazine for clockmakers. A select group of MBS members were scheduled to see the automaton, restored by Andy, at the Franklin Institute on Sunday as he looks for

defects that need to be addressed.

I put down my Magic Pen to ready myself for the evening. It was a rejuvenating (transitive verb "to make young again") experience to have dinner with the Up With Paper crew as well as Shelby and Simon of Sabuda's studio. We walked the narrow streets—one being the world's only street paved with wooden blocks!—and experienced Old Philadelphia. Many of the taverns were filled with boisterous college students. I felt like Benjamina Franklin, matriarch. But, how refreshing to talk pop-ups and learn more about these exuberant and interesting people. Who knew Shelby was home schooled?

Returning to the Juniper Room after dinner—I never give up!—Rob Kelly was completing his show-and-tell. There was just a glimpse of his revolving disk with construction elements that neither Andy nor Larry had ever seen before! I begged him to "bring it on" tomorrow. Although Rob left, still around the table were Larry, Dorothy, Sally, Roz, Renee, Isabel, Yevgeniya, and others. Bone tired, I had to sit down. Right? With a new crop of peepers, Larry dug into his cavernous pockets—or maybe it was a shoe box—and dazzled all with his unique movable ephemera. It's worth the trip to the conference just to see what Larry shares. So come!

SATURDAY

To satisfy the IRS tax requirements for non-profits to report periodically to members, Ann started the business meeting with a financial accounting. She told us the Smithsonian Library is digitizing our *Movable Stationery* newsletters and that they are available online one year after the print edition is issued. The library already offers digital copies from September, 1993 to November, 2013. (http://bit.ly/1wimf0Z) What a resource! Our U.S. tax dollars actually work! Thank you, Founding Fathers.

Ann encouraged us to "like" The Movable Book Society on Facebook and to post events, many that are received too late for the newsletter. Let's make our community more communicative! And, as always, she encouraged people to write for the newsletter—and, thus, become a part of the Smithsonian Library archive.

Our only daytime lecturer on Saturday was Richard Balzer who admits that, although his collection is about movement, as far as movables are concerned, "I know almost nothing." Dick collects magic lantern slides and their projectors, including the artwork depicting this 17th-19th century pastime. Peepshows are also a specialty and he is is the author of *Peepshows: A Visual History* (Abrams, 1998). But he was not going to talk about that collection today. Richard accepted Larry Seidman's request to speak to us about historical objects that simulated pictorial movement and pre-date movies. He guaranteed we would "ooh!" and "aah!" and we did. See more about Richard Balzer's collections at:http://bit.ly/1zL1pxG

With wonderful moving images, Richard took us along the timeline of peepshows (static but three-dimensional illustrations), to phantasmagoria, shadow books, *Ombres Chinoises Animé*, and thaumatropes, to name a few. The perception of movement attained by these devices relies on the brain's persistence of vision which creates the illusion of movement where there is none. Improvements included going from a device which only one person could view, like a phenakistascope, that used a mirror, to another which several people could see, like a zoetrope (1834). Many of these devices, especially in the 19th century, were of educational and scientific benefit and were presented in decorative boxes. My reporting of Dick's presentation is woefully inadequate as the movement is the key to understanding these objects. But, with modern technology, the old technology is brought to life on dickbalzer.tumblr.com/.

Conference "paper engineers" making Philadelphia card

Despite a full page of instructions and color-coded little tags in our registration packets dividing us into three groups, Shawn's meticulous arrangements for our visit to the University of Pennsylvania Library were changed. But Shawn's a plucky guy and ably reorganized us. A short bus ride to the library deposited us on the beautiful modern campus. Having been appointed a Team Leader of group D, I raised a "D" sign and gathered the flock. The library's Kislak Center had several exhibits for us to see. The first we inspected was "As the Ink Flows," an exploration of the youth, life, and work of William Steig, creator of the ogre Shrek. Exciting for me was to learn that Steig was my *landsman*—in Yiddish, someone who comes from your town. Well, Steig grew up, like me, in the Bronx (although he was born in Brooklyn) and also attended City College of New York. I felt a connection.

Another exhibit was devoted to the life and work of book designer Atha Tehon. The material highlighted her thirty-two year publishing career at Dial Books for Young Readers where she was the Art Director.

But the highlight of our visit was the Rare Book Room where librarians had displayed movable books in their collection for our delectation. From Apianus' *Cosmographia* (1544) to Werner Pfeiffer's *The State of the Union* (Pear Whistle Press, 2012). The later is an artists' book that looks

like an American flag but is comprised of separate elements. While collectors checked off the books they have, (ok, I'm guilty!), we salivated over the ones we've never seen. The librarians were happy to demonstrate the books on request. Emily Martin beamed as we checked out her books in the library's collection.

Unassembled conference card

Our last visit was to the University of the Arts on Broad Street. I never got to see the intended exhibit because I left my Magic Pen's notebook at the library, probably among the rare books. Poor Shawn! I begged him to help but he was "herding cats," trying to get everyone where they were supposed to go. Our brown bag lunches, distributed at the library, could be eaten in various local places and people had scattered. Of course, he did connect with the library and they had already sent someone to UArts with my notebook. "Hara-Kiri" averted.

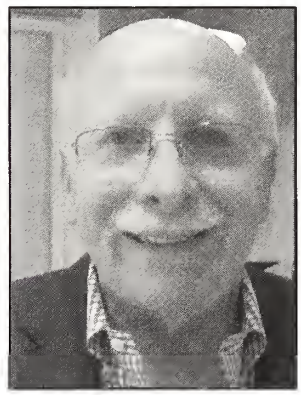
On a top floor of a UArts building we were shown how a pop-up card, designed by Sam Ita, was printed on a letterpress machine. We picked up our cards and proceeded to the workroom. A large table was laid out with X-acto knives, scissors, glue sticks, and cutting mats. A group was already in progress. Helpers, like Sam and Kang Peng, floated around the room to guide us and to prevent total meltdowns. It was another humbling experience. Cut here. Glue there. Fold here. Voila! (Yeah, right!) But the resulting card was really beautiful. The word "love" popped out resembling the Robert Indiana red iconic sculpture situated on the University of Pennsylvania campus. The Philadelphia skyline and the Liberty Bell provided additional decoration. Well done, Sam! The card will be another souvenir of the conference.

In between printing and gluing, I took the time to examine the eight books up for the Meggendorfer Artist Book Prize. I did not envy Kyle and Emily, the judges for the books were top-shelf, intricate, and polished.

The next few hours are kind of a blur. I had decided that, because I was driving to Philadelphia and had never done it before, I would participate as a seller in the book sale. Schlep, schlep, schlep. (C'mon. If I didn't whine in this article you wouldn't know it was me who wrote it.) I did sincerely want to share not only my surfeit of goods with members but also show some paper engineers unusual mechanisms. I didn't get to shop much or see what others had brought but business looked brisk. Still I could feel the camaraderie and learn the special interests of members. Generously, Up With Paper donated the proceeds of their sales to The Movable Book Society scholarship fund.

With only a half hour to go, I had to turn from book selling to gal-about-town and prepare for the banquet. Feet up. Deep breathing. Metamorphosis. I'm ready!

Our final moments are here. At the cocktail hour I saw Rob Kelly coming off the elevator. Whoa! Go back upstairs, Rob. You haven't brought your show-and-tell. I will not be denied.



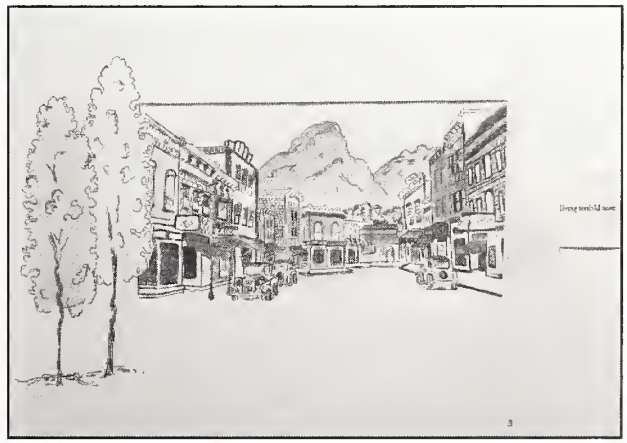
Frank Gagliardi

At dinner I was seated next to Gabriela Romanga, an Emerging Artist recipient, visiting the U.S.A. for the first time. Her peripatetic life has taken her to several European cities. The paper engineering she showed me is very intricate and refined, almost like the paper cutting of Béatrice Caron. Her exuberant youth made her a perfect tablemate.

Before our keynote speaker was introduced, we were told that the Silent Auction had netted $3,000. Well done, MBS! A win-win for all. Thank you Frank Gagliardi for all your efforts to make the auction such a success. And, thanks too to Frank's elfin helpers and Up With Paper which provided a pop-up greeting card for each of us at our tables.

Shawn went over the criteria for the Emerging Artist scholarship:

1. The recipient must be a regular student.
2. The pop-ups and movables must be made during school.
3. Submissions should be a short paragraph describing the paper engineer's work and the need for the scholarship.



Page from Kimberly Maher's book Two Lives

The scholarship winner received a stipend to attend the

conference and a year's membership in The Movable Book Society. The recipients this year were Andrew Binder, Gabriela Romanga, and Kimberly Maher, who spoke about her work. A student at the University of Iowa, Kimberly has taken workshops from Emily Martin and Shawn Sheehy several times. Her work with pop-ups reinforces her belief that "active engagement rewards the reader." She discussed the making of *Two Lives*, which was a candidate for the Meggendorfer Artist Book prize. And as shown earlier by Robin Cooper, *Two Lives* uses strings and knots. The book can be viewed at: http://bit.ly/1xC6F3s

England's Paul Johnson provided the keynote address to end our conference. Paul's delivery was energetic and witty. His ease with describing his work is readily explained by his having taught over 200,000 children and 25,000 teachers in workshops around the world!

Paul's brightly colored books, displayed on a table near him, were the only static objects as Paul took the microphone in hand and charged around the room. He was born during World War II. His father, a factory worker, was also an artist who sketched daily. Paul has done the same but didn't discover paper as a medium until the 1980s. His first paper constructs were of furniture.

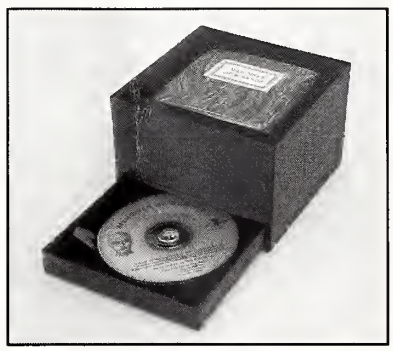
The semi-rhetorical question Paul repeated throughout his talk was, "Where do these ideas come from?" We had to ask ourselves that question as he paraded his books up and down the center aisle between our tables. We gasped as Paul presented *Old Mother Hubbard at the Zoo*. The story morphs from one imaginative and fantastic tale to another. Pulling on a paper clasp, the book's "wings" dropped open and a "tail" emerged, creating a veritable airplane! Now the five carousel spreads could be opened. Paul credits much of his imagination from working with children. "I learn so much [from them]. They invent so much."

Dorothy Yule

It wasn't until two years ago that Paul began making these carousel structures. In the 1990s he made hundreds of small books, really paper sculptures, which "sold extremely well in the USA." But one in three would be damaged as they crossed the Atlantic. He came to "pop-up engineering by default and not design" as a way to readily repair his work. Using his hand-made paper (bright, primary colored affairs), he was able to readily replace the damaged book parts. He employs dovetail joints with tab slots, much like Vojtěch Kubašta. There are no folds in his pop-ups, and piano hinges are the bindings, allowing the spreads to open 360 degrees. His average book takes about one month to make and has 200 pieces. He keeps himself trim—and happily married—by swimming a half mile each day and never working after 7 p.m. so that he can share dinner with his wife.

Paul demonstrated dynamic carousel structures, one after another, narrating these unique stories, many featuring Old Mother Hubbard who "always has a dog." In one book, *Old Mother Hubbard in New York*, the grand dame "creates havoc." The spine of the book is the Brooklyn Bridge. Another, in San Francisco, she becomes a pole dancer in a mini skirt. (He did not get that idea from a child!) In *Jack and Beanstalk*, Jack finds Sleeping Beauty in the castle and brings her back to his house. Female fairytale characters fill the home, so he joins the navy, lives in a submarine, and then all the female characters become mermaids. The stories he narrates have a dream-like quality. [Another colorful Mother Hubbard book by Paul, *Old Mother Hubbard in Cincinnati*, can be seen at: http://bit.ly/1vh09Rq.]

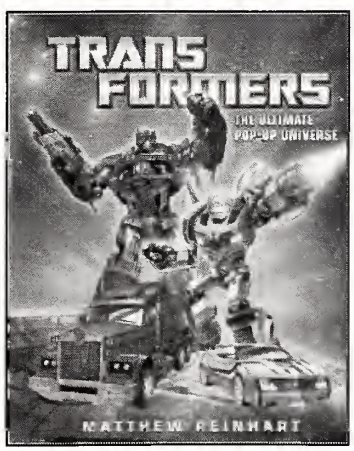
We were totally mesmerized by Paul's books and his punctuated delivery. Paul began coming the United States almost twenty years ago to give workshops at the invitation of the beloved Ed Hutchins, Paul's "best friend." We can thank Ed and The Movable Book Society for bringing Paul to us to share his utterly colorful and imaginative books.



Memories of Science

Paul is a tough act to follow but we had more business to do. Shawn wound down the conference with heart-felt thanks to Colette Fu, "who did so much work behind the curtains," Leo, the patient technician who made all of our PowerPoint and document camera presentations run smoothly, and, of course, Ann Montanaro Staples, our "Mover and Shaker," without whom none of this weekend would have occurred.

Emily and Kyle were the judges who cursed their fate at having to make this decision. Shawn interrupted saying, "No eight-way ties allowed!" Without a drumroll, Emily opened an envelope, á la the Oscars. "And the winner is...Dorothy Yule's *Memories of Science*." In addition to the trophy, Dorothy was given a copy of our 10th anniversary book, *Celebrat10n*. We were not to hear much more than a "thank you so much" from Dorothy as



Transformers

she was very emotional with the honor and could barely hold back tears.* Additional images of the book can be seen at: http://bit.ly/1uEeINk

The final formal end of the conference is the presentation of the Meggendorfer Prize for 2014. I took my place behind the table with Paul Johnson's book structures laid out in a row. "What did Paul's books have in common with our Meggendorfer Prize winner?," I asked. Like Paul's *Old Mother Hubbard at the Zoo*, the prize winner's book involves transformations. And the winner is...Matthew Reinhart for *Transformers: The Ultimate Pop-up Universe!* Alas, Matthew was not in attendance. Next year, Matthew?

Yes, our shoes pinch and we're tired from such a full day but do we leave the ballroom? No! More show-and-tell! Kevin Steele brought his navigation book, which had been submitted for the Meggendorfer Artist Book prize. It was so huge that we hadn't seen it open at UArts. Here he was able to fully extend it almost to the size of the dinner table. *The Deep* appears like a compass with segments opening to individual books. It is a tribute to maritime folklore. Kevin had won Best in Show: Unique Book at our Portland, Oregon conference for his *The Movable Book of Letterforms*. Let's keep an eye out for his future books. *

The Deep by Kevin Steele

I call Rob Kelly the new "Wunderkind." He is now ready to open his attaché case of wonders, the ones I missed on Friday night. Andy Baron, who has aged out of the title, is there to point out the uniqueness of several of Rob's pop-ups. For over ten years Rob has worked for Structural Graphics and they own many of his patented mechanisms. I especially wanted to see the revolving disc as Larry Seidman had encouraged Rob to get a patent on this totally new mechanism. Rob modestly said, "It was so hard to make."

He manipulated ads produced for the company but the ones that wowed me the most were the movable cards produced for his Christmas card list. My favorite was a "grabber machine," like the ones at store entryways where, after feeding money into the machine, lets you try to grab a cheap prize with pincers. In Rob's movable, his baby son was the pincer trying to grab a toy. Also quite special was a pinball machine made from a single piece of paper. Andy noted the detail of having the ball plunger sticking out from the machine. Of course, you already know I am shameless when it comes to pop-ups. I begged—and several others did too—to be put on Rob's Christmas list. Unfortunately, it is limited to 100 people. At some time someone has to die or fall out of favor, don't they? Rob's wife is the keeper of the list and only she decides who's on it. Drats! But I did notice a duplicate of the pinball machine. Hmm?

There were several other goodies to be had at the conference. A pop-up business card from a paper engineer is a precious addition to any collection. Eagle eyes are required to see the cards "palmed" to someone so that you know to ask for it. These cards were added to the other pop-up souvenirs from the conference.

Finally it was time for my Magic Pen and me to power down. After suggesting to Charity and Mike of Hallmark Cards that they explore the possibility of Hallmark co-hosting our next conference in Kansas City, Missouri, I picked up my goodies, kissed all in attendance goodbye, and prepared to depart the City of Brotherly (and Sisterly) Love.

Internet links associated with the conference report:

Roger Culbertson's pop-up book entry in the *Guiness Book of Records* - http://bit.ly/1wEI9vI

Ji Qui at the Salt Lake City conference in 2012 - http://bit.ly/1BwYudS

Shelby Arnold's contribution to Doctor Puppet - http://bit.ly/1tUS2n0

Simon Arizpe's scary pop-ups for Babadook - http://bit.ly/14r3Att

Helen Hiebert's Alphablocks - http://bit.ly/1EOHqhF

Renee Jablow's Grammy-nominated packaging - http://bit.ly/11qDDsT

Roller mechanism from Larry Seidman's collection - http://bit.ly/1tUTXYN

Werner Pfeiffer shows his *State of the Union* and "slinky book" - http://bit.ly/1EOKeLG

Questions and Answers

Q. I recently acquired a copy of *Walt Disney's Donald Duck Storybook Hero: Mix & Match Book: Make Thousands of Funny Combinations*. New York, Franklin Watts, 1979. Was it issued with a title page? *The first page in my copy begisn "One foggy night in London."*

Ann Staples
Salt Lake City, Utah

Q. I would love to learn how others set up displays, how pages are held open, what methods are used to prop up books, and various types of security that have been used, etc. Do readers have suggestions about materials to use in repairing pop-ups, including glue to use on various finishes of paper?

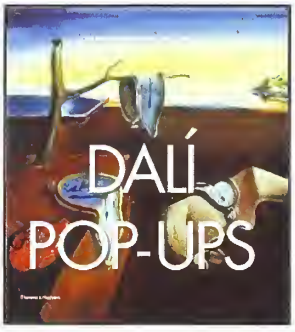
Frank Di Memmo
Ooltewah, Tennessee

New Publications

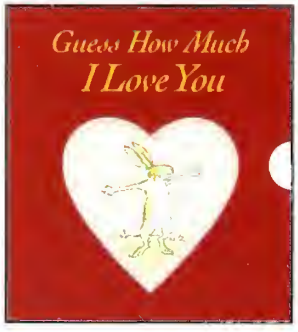
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.

Alice in Wonderland: With Three-Dimensional Pop-up Scenes. Tango Books. $18.00. 9781857078145.

Daddy Wrong Legs. [Mix and Match] $6.99. Chronicle. 9781452115283.



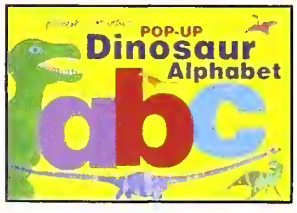
Dali Pop-ups. By Courtney Watson McCarthy. Thames & Hudson. $29.95. 9780500517505.



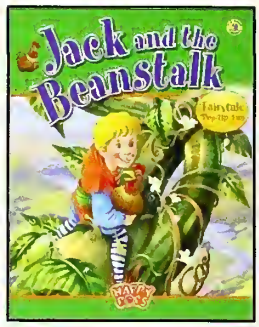
Guess How Much I Love You: A Panorama Pop-up. $9.99. Candlewick. 9780763674465.

Happy Birthday Sophie: Pop-up Peekaboo. DK Preschool. $9.99. 9781465432568.

Little Monkey. Happy Pop-up. The Book Company. $10.50. 9781742026404.
Also: *Baby Elephant.* 9781742026398.
Little Car. 9781742026336.
Ladybug. 9781847806321.



Robert Crowther's Pop-up Dinosaur Alphabet. Walker Books. $13.50. 9781406348644.



Jack and the Beanstalk. Fairy Tale Pop-up Fun. The Book Company. $10.50. 9781742026336.
Also: *Pinocchio.* 9781742026343.
Red Riding Hood. 9781742026329.

Paper Blossoms, Butterflies & Birds; A Book of Beautiful Bouquets for the Table.. $40.00. Chronicle. 9781452113913.

Pets. Little Hide and Seek. DK Preschool. $7.99. 9781465424600.
Also: *Colors.* 9781465419927.
Words. 9780756692742.
Animals. 9780756692735.
Baby Animals. 9781465414274.
Things that Go. 9781465414281.

Pop-up Ballerina: My First Lift-the-flap and Pop-up Book. The Book Company. $10.50. 9781464304507.
Also: *Pop-up Explorer.* 9781464304514.
Pop-up Farm. 9781464304538.
Pop-up Pirates. 9781464304521.

Snow Bears. A Mini Pop-up Classic. Walker Books. $3.99. 9781406356458.

Ocean: A Photicular Book. Workman, $25.95. 978-0761180517.

Wonderful World of Airplanes. [Biplane shaped book in a box] Parfait Press. $12.95. 9781626862012.

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